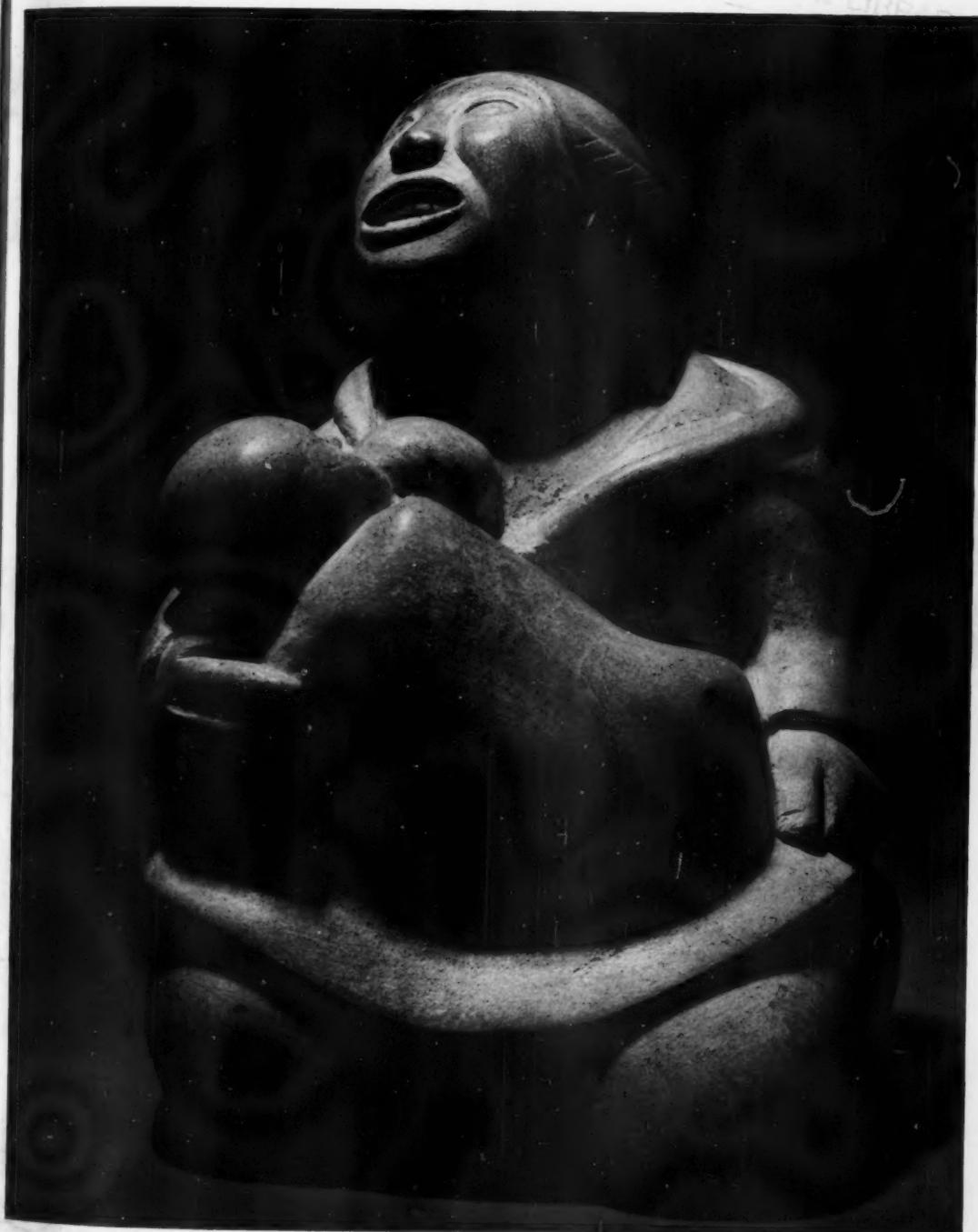
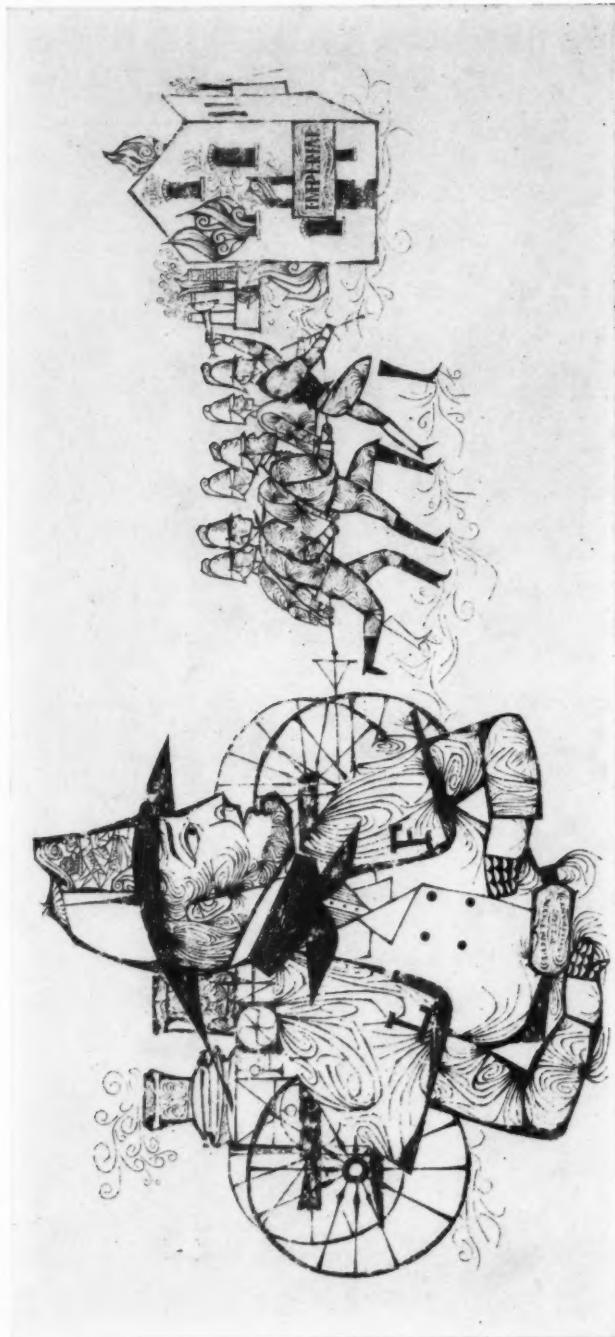


# *Canadian* ART



OTTAWA VOL. XIII NO. 2 WINTER 1956 50 CENTS



"Fire, first Imperial Oil refinery"—Theo Dimson

Artist Theo Dimson has illustrated the "First 75 Years", a story in the Imperial Oil Review. His drawings have been faithfully reproduced by lithography. A number of copies are still available and can be had by writing to the Review, 56 Church Street, Toronto.

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Architectural decoration of slip-glaze tiles  
in small mosaic tiles by Krystyna and  
Konrad Sadowski of Toronto

# CANADIAN ART

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*Cover: Mother and Child. Carving by Sheroapik, East Coast, Hudson Bay. A recent acquisition by the National Gallery of Canada  
Photo by Bert Beaver*

CANADIAN ART

VOL. XIII. NO. 2

WINTER 1956

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# My Friend, Angotiaiwak

JAMES HOUSTON

My friend Angotiaiwak, who did this drawing, is a young hunter, a member of the semi-nomadic group of Caribou Eskimos, who dwell inland west of Hudson Bay, from Ennadai Lake north along the Kazan and Backs River. Apart from a few rare bones and antler carvings, this group has hitherto given no outward expressions of artistic ability. Its members are mainly concerned with gaining an often precarious existence from hunting the elusive caribou herds.

On a recent winter visit to the region of Ennadai Lake I had the opportunity of meeting and travelling with Angotiaiwak. He is uncertain of his age but it is perhaps 22 years. He is a hunter first, as is every man of this small inland band numbering 52 souls. While they have been aware of pencils and paper throughout their adult lives, the thought of possessing such things and using them for artistic expression had never previously occurred to them.

Angotiaiwak was such a person. He began his artistic activities as an adult without knowledge of graphic art or the materials involved. But given a pencil by me, he was eager to try his hand at drawing. He would sit on the sleeping platform of the igloo, legs stretched out before him, with drawing-pad on his knee. At first he laughed at his awkwardness with the new tools, but finally he became completely absorbed in his work.

"Howah? Howah? Howah? (What? What? What?) he would cry, circling his pencil above the blank paper. "Tuktu! Tuktu!" He would start the line at a single point and complete his drawing with a quick, strong hand. Then calling "anahok" (wolf), he would draw wolves, then wolverines. These drawings were accompanied by grunting, groaning, singing and perspiring, all with concentration.

His first steps into brush and limited colours seemed to thrill him immensely, and his selection was surprisingly pleasant and harmonious.

A few days later we had a full-scale party, *kaitemayoh* (the gathering of friends), which started at mid-day with the wetting and

tightening of the drum and continued long into the night with the consumption of large quantities of caribou meat, with dancing, singing and conjuring. During the dancing, the women sat together, eyes closed, swaying and singing the long choruses of the songs, while the men performed with the drum. It was a wonderful party. Days later Angotiaiwak talked and laughed about its various incidents, and finally he asked for paper and brush and started drawing a picture of the dance.

Certainly he had never attempted before such a complete work, involving so many figures and, with eyes closed, he thought for some time about the problem. He started to sing "ayiah, ayii, ayii" as the forms and events returned to him to match the drum beats. Then he started at the top of the paper to draw seemingly endless drums, each one representing a note or drum pulse, all the while crying, "hung, hung, hung", as he relived the pleasure of the dance. Then he drew a man's body on one of the drums, using it to represent the head, then quickly followed with a row of singing women sitting on the sleeping platform. Then starting again with the image of the drum he drew the main dancer whom he called *iyak* (the senior dancer). He then drew the row of men sitting solemnly, as is the custom, awaiting their turn to perform. Next he added a figure representing myself, the "foreigner", with pointed hood from far-off Eskimo places and the two bulging eyes of the enchanted observer. Again he was back into his vocal graphic rapture of drum beats as he completed his picture with some eighteen stirring drum images of varied size and colour.

It is the custom of most Eskimos of the eastern and central Arctic to deprecate their own work saying it is useless and not fit to be seen. But this was not the case with Angotiaiwak. Obviously this virile drawing, full of passion and meaning, delighted the very soul of this artist and his friends.

Provided we do not impose our textbook rules of perspective, composition and accepted subject matter on them, these unique Caribou

people, who lack the written word, may yet give us in graphic terms their vivid concept of life as it is lived in the vast tundra area that is arctic Canada.

As for the coastal Eskimos, their vigorous plastic forms are now well known. Although most of their carvings are no larger than the hand, many of them are monumental in concept and design.

In the earliest known stages of artistic development among the Eskimos, two thousand years ago, and also right up to the present, we find delicate incised drawings on whale bone, antler, stone and ivory. This incising process on hard materials with crude instruments curtailed the artist to some extent, but the desire, whether it was esthetic, magical or commercial, has been forceful enough to overcome the difficulties of the medium.

Today the drawings of the coastal Eskimos are usually created by outlining the form with a needle or sharp point, and then laboriously scraping away the area enclosed by the line with a knife. After this process is completed, the artist rubs a mixture of soot from the seal-oil lamp, blood or fish glue or house paint if available, into the incised parts until

a suitable contrasting darkness is attained. The Eskimos of Baffin Island and the east coast of Hudson Bay are particularly adept at this art.

With the advent of government schools and new installations of many types across the Arctic, Canadian Eskimos now have opportunities to develop their graphic arts. Paper, brushes, ink, and colours are all new to them as art media. If these are properly presented to them, there should be some exciting results.

The process of the Eskimo mind in its thinking about art must be one of the most primitive in the world. Perhaps here and now we have the chance to study and, at last, partly understand what is behind this basic urge to create and what determines the artist's selection of subject. Certainly it is important to note that few, if any, primitive groups portray backgrounds and almost all seem to feel that extreme force of action is important to their art.

Here is man, a hunter living in nature, with a sense of observation sharpened by hunger and necessity, recording the subjects and events that are life's blood to him with the directness and simplicity that perfectly reflect his approach to living.



*An engraved plaque by Kudliuk, an Eskimo from the Belcher Islands*

# Barbara Hepworth, Sculptor

ISABEL BATCHELLER

**A**N exhibition of this eminent English artist's work is being shown at the Art Gallery of Toronto for four weeks from January 13, and in Montreal in March. It demonstrates the absolute clarity with which the most complex and mysterious relationships of sculptural form can be felt and stated. This is a characteristic of all her mature work. She never evades an issue. Her statement is precise to the last millimetre. Once her statement has been made, the slightest flattening of a curved surface, the faintest blunting or sharpening of an edge, would result in the statement being different, distorted or devitalized. Her carvings and drawings have remarkable coherence and consistency.

Miss Hepworth believes that meanings in sculpture emerge more powerfully when they are carried through sculpture's own silent language. If the sculptor can find personal integration with his surroundings and his community, his work will stand a greater chance of developing the poetry which is his free and affirmative contribution to society, and the purpose of his work will be more easily and clearly understandable in the long run.

To ensure such a relationship for her own work, Barbara Hepworth, mother of four children and the wife of the painter Ben Nicholson, in 1939 chose to live and work in the sea-coast town of St. Ives, in Cornwall. Here she felt compelled to meet the all-embracing problem of living in a comprehensible community.

"At the present moment", she has said, "we are building up a new mythology which is more easily understood when the things we care for are seen. Small things found and kept for their lovely shape, their weight, their texture and intense pure colour. Objects that we place near to each other, in their different aspects and relationships create for us new experience."

And, as one of the accompanying illustrations shows, the reason why people stand differently, in relation to one another, and why they move differently in direct response



Barbara Hepworth at work in her garden

to changed surroundings, is of profound interest to Barbara Hepworth. The meaning of spaces between forms, or the shape of the displacement of forms in space have, in themselves, a most precise significance. "Full sculptural expression is spatial," she believes, "it is the three-dimensional realization of an idea, either by mass, or by space construction." An idea, in becoming material mass, is transformed by the human pulse.

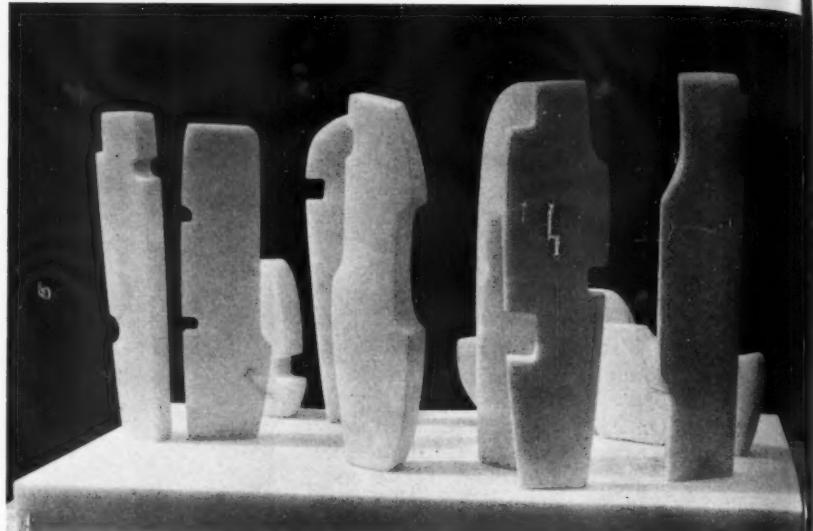
Miss Hepworth has said that sculptures can, and sculptures do, reside in emptiness, but when a living human encounters the image, then the magic occurs, the magic of scale and weight, form and texture, colour and movement, the encircling interplay and dance between the object and the human sensibilities. And in witnessing the work to be seen in this exhibition, we can sense not only the magic between the spectator and the image, but

BARBARA  
HEPWORTH

*Group  
(people  
waiting)*

*Serravezza  
marble*

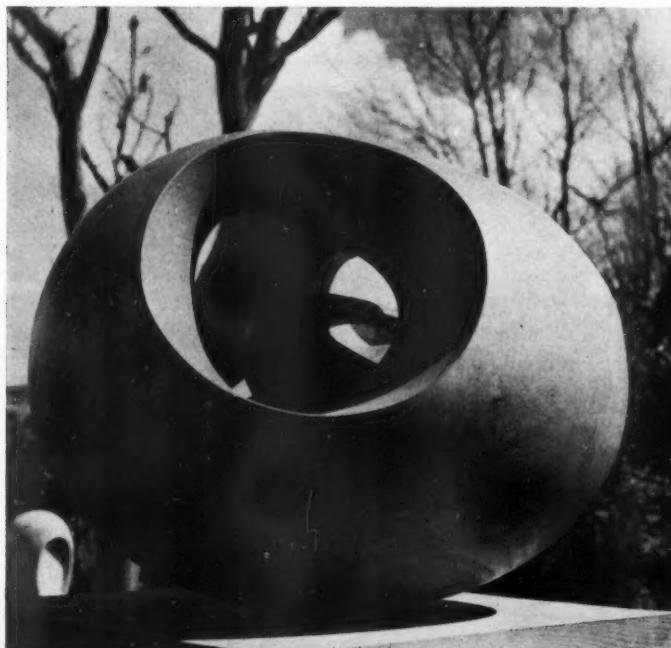
*Martha  
Jackson  
Gallery*



something of the magic which must have occurred between Barbara Hepworth, the artist, and the turbulence of her living amidst the magnificent moors of Cornwall. In some of her sculpture she has used strings, representing the tensions she has felt. Sometimes she has used colour. "Colour and form", she claims, "go hand in hand; brown fields and green hills cannot be divorced from the earth's shape—a square becomes a triangle, a triangle a circle, a circle an oval by the continuous curve of folding; but always we return to the essen-

tial human form, and the human form in landscape."

The forms which have had special meaning for Miss Hepworth since childhood have been: the standing form, that is the translation of her feeling towards the human being standing in landscape; the two forms, which is the tender relationship of one living thing beside another; and the closed form, such as the oval, spherical, or pierced form—sometimes with colour, which translates for her the association and meaning of *gesture* in landscape. Through



BARBARA HEPWORTH

*Large and Small Form  
Cornish elm*

the piercings and hollows of some of her work, every shadow cast by the sun from an ever varying angle can reveal the harmony of the inside to the outside. The inner tensions and rhythms, the scale of the work in relation to our human size and the quality of surface speaks to us through our hands as we touch it, as well as through our eyes, and provokes in us the full delight her work has to give.

In commenting upon Barbara Hepworth as an artist, a contemporary critic, Sir Herbert Read, has especially pointed out that she has remained, in the midst of her creative work, a completely human person. She has sacrificed neither her social nor domestic instincts, neither her feminine graces nor sympathies, to some hard notion of a career. Sir Herbert feels that this deserves emphasis because of the popular misconception that an artist must lead a monastic existence, denying himself if not all

human contacts at least all human entanglements, and he adds than any consideration of the lives of typical "great" artists shows the absurdity of this idea. "Art", he claims, "is a reflection, however indirect, of the basic human experiences, and all these daily tensions and conflicts, which seem at the time to distract the artist from his work, are secretly replenishing the sources of his inspiration . . . and cultivating those powers of attention which make him the spectator *ab extra* of the human scene."

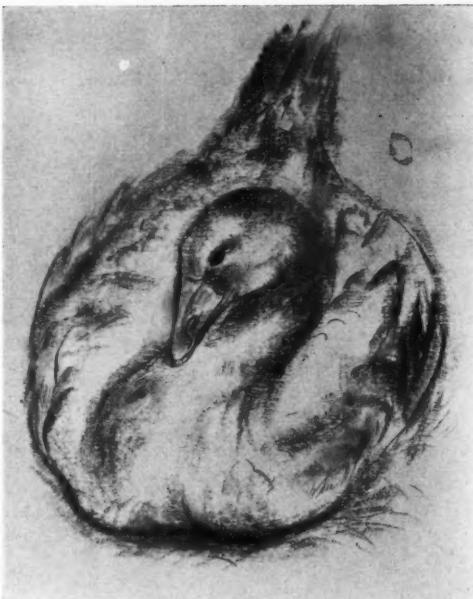
And although future generations, of course, will know more exactly the extent and degree of Barbara Hepworth's accomplishments, those who have been privileged to know her in person have observed through her the most fascinating phenomenon that life has to offer, the projection of a personality into the impersonal symbols of art.

## A Sheaf of Summer Sketches

ROBERT AYRE

**I**N THE following pages we present a selection of sketches made during the past summer by seven Canadian painters, chosen as representative of different parts of the country and of diverse points of view.

Canadians, of course, think nothing of travelling long distances and so we have Fritz Brandtner of Montreal driving down along the lower St. Lawrence and around the Gaspé peninsula and Arthur Lismer, of the same city, going away out west to Vancouver Island, while Bruno and Molly Bobak of Vancouver travel across the continent in the other direction, as far as New York. On the other hand, Will Ogilvie of Toronto, who hadn't long been back from a year in his native Africa, spent the summer close to home in Ontario, mostly at Georgian Bay, where part of the time he shared a boat with A. Y. Jackson, back in one of the old haunts of the Group of Seven, and part of the time on solitary canoe trips looking for secluded pools. Louis Muhlstock lived on his brother's farm near Val David in the Laurentians, making drawing after drawing of the barnyard creatures, the



*A farmyard drawing by Louis Muhlstock*



JACK HUMPHREY. *Forest near the Camp*

Water colour



WILL OGILVIE. *Georgian Bay Island*. Drawing



MOLLY BOBAK. *Kamloops Main Street*

ARTHUR LISMER. *Skunk Cabbage*



ducks and geese, calves and goats, and the wild flowers and, when he happened to go into the city, sketching on the slopes of Mount Royal. Jack Humphrey didn't go far from Saint John and his place at Perry Point on the Kennebecasis River.

It was Fritz Brandtner's third trip down the St. Lawrence and he feels it is a tremendous country which hasn't been exploited enough and which he was only beginning to see in his third year. The steep roads, the drop of hundreds of feet to the water level, the villages perched perilously on the edge of the cliffs or tucked into the valleys or stretched along the beaches, the mountains, the traffic of boats on the river, the exciting harbours with narrow openings on the Bay of Chaleur, with their weatherworn buildings and boats, the fishermen and their gear, these gave him in great bounty the stuff he likes to look at and draw and re-arrange into new organizations of forms.

"Weird stuff" is the way Arthur Lismer describes the beach and forest at Wickanninish, near Uclulet, on Vancouver Island, where he spent five weeks, living in one of Joe Webb's cottages. There is no railway within fifty miles. You go from Port Alberni to Uclulet by boat and then by Joe's jeep ten miles along the old Air Force tote road to Tofino. From there, you strike down to the shore, two miles of trail through the bush. There are twelve miles of beach and, behind it, the virgin forest, where nothing happens, no lumbering. Lismer swims and catches crabs, paints and helps Joe cut trails through the jungle, choked with salal, ground sumac and skunk cabbage. You could get lost in the dense tropical growth of the cedar swamps, he says, if it wasn't for the roar of the sea to guide you. The Lismers have been going there every year since 1950, except 1954, and there is now a Lismer Bay somewhere along the shore.

"I'm always expecting Emily Carr to appear from behind a tree", says Lismer.

The Bobaks are explorers of British Columbia. Molly Bobak has done a great deal of drawing in Kamloops, which she speaks of as "a bustling small city with a wonderfully clear atmosphere." In contrast to the lively bustle is Barkerville, a decaying gold rush town. She was so overwhelmed by the sadness of the graveyard that, as she says, "I allowed myself

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Fritz Brandtner

Ste. Luce on  
the Lower  
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Drawing

Below:

Bruno Bobak

Sketch made  
at Oak Lake,  
Manitoba



to use the sentimental title *End of an Era* for  
the painting she made of it.

On the trip to New York, the Bobaks travelled about eight thousand miles in an English station wagon, camping almost all the way, except on the prairies. They slept in the back of the car and cooked on a Coleman stove. "Bruno", says his wife, "found the Bad Lands of North Dakota the most paintable place for him, while I could cheerfully have stayed in New York, despite the humidity and 97° temperature." His painting of wildflowers at Oak Lake, Manitoba, was made while he sat on a bed in a country hotel, the sort of place the travellers hardly expected to find still existing, with an old-fashioned jug and basin, a brass bedstead, and "pictures of Italian-looking girls selling roses—and a box of Tuckett cigars casually lying on the ground near their feet!"

For about eight years, Jack Humphrey used as the base for his summer painting a place he called "The Camp" at the edge of a little lake in the woods about ten miles from Saint John. From there, in several generations of used cars, he explored and painted the surrounding countryside, going into the city only to pick up the mail at his studio on Prince William Street, when he might stay long enough to



make another water-front sketch. At first, he could see nothing to paint near the Camp itself but he has since done more than fifty paintings from the window of his small house. "These," he says, "ranged from the objective impressions which seem to be generally expected of me, to the semi-abstract paraphrases which at present mean to me a true enlargement of experience."

It was a pleasant life, with good swimming in the clear water over the sandy bottom, and trout to be caught in the lake and in the brooks not far away. One of these brooks, running through a rocky woodland, supplied him with subjects for about thirty water colours, gouaches and oils, two of which were painted in Paris.

When he was overseas on his Canadian Government Fellowship, "someone built a substantial, matter-of-fact cottage seventy feet away from the Camp, on land which we had been told we would have first chance to buy."

This, Humphrey says, spoiled the Camp's special peace and charm. So, in 1954, answering a newspaper advertisement, he bought 25 acres and an unfinished one-room cabin on the Kennebecasis River at Perry Point, some

seventeen miles from Saint John. To reach there demands an eight-minute trip by cable ferry. It has "one of the best views in southern New Brunswick, beautiful hillside woods and fields and a lengthy shoreline frontage. It was completely different in scale and character from the smaller, wooded charm of the Camp, but I think it was what I needed. It seemed an important and satisfying positive step. It fell in with the wish for expansiveness I had been fighting for in my work without much help from the ambience of New Brunswick."

Last summer, Humphrey rented the Camp and, as the Perry Point place was not habitable, used as his base the century-old house on Spruce Street he had just bought. In spite of the housing projects and a family reunion, "which moved with picnics from one summer place to another for over a month", and many visitors, he managed to get more than fifty paintings done. At Perry Point, in July, he would often do a water colour and then join his wife Jean in painting the cabin until dusk. Next summer, the Humphreys hope to install a stove, and maybe a sink, and put the cabin into such shape that they will be able to live in it for a few days at a time.

## Annual Artistic Competition of the Province of Quebec

THE annual Artistic Competition of the Province of Quebec, devoted this year to painting, drew an unprecedented number of entries. Nearly three hundred paintings by 90 artists from all sections of the province were submitted. The first prize of \$1,500 went to Edmund Alleyn of Quebec City, for a huge, semi-abstract and expressionist canvas entitled *The Beach*. Alleyn had submitted, in all, 14 canvases, the pictorial elements of which were quite similar, that is shapes suggesting eroded rocks, sea-marks or driftwood, receding towards the sky. These paintings represent Alleyn's latest style and were done last summer in an old and solitary house on the Island of Orleans. To Suzanne Bergeron of Causapscal, Matapedia County, went the second prize of \$1,000 for a strongly expressionist canvas entitled *Matane Harbour*. Pierrette Filion of Arvida, who came third, won \$750 for an abstract expressionist landscape, *The Birch*

*Trees*, heavy in texture. Denys Matte, of Quebec, was awarded the fourth prize of \$500. The fifth prize of \$250 went to André Jasmin of Montreal.

The awards were exceptional in that the prizes were given to painters considered representative of the contemporary Quebec City school as opposed to Montreal. Also, four winners were under thirty years of age.

In this year's exhibition, which was composed of 70 paintings chosen out of some three hundred entered, the jury, an impartial one composed of two Ontario members and only one from Quebec, quite clearly discarded many works which might have been given prizes in previous competitions, for example, paintings which transcribe almost literally the work of those who, in France, are known as the legitimate successors of Braque, Picasso and Matisse. This year's jury was not concerned with what we may call decorative

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painting or compositions revealing direct influences. It sought rather newer means of expression or, at least, more complex influences. A search for newness, however, was not the only reason for the jury's choice. To my mind, its members were influenced by the somewhat negligent painting technique of the prize winners, as compared, for instance, to the clean brush strokes of two non-winners, Lacroix and Beaulieu. One is less inclined to attribute direct influences to those who show an apparent carelessness in applying pigments.

The search for new forms, so evident in Alleyn's picture, seemingly influenced the verdict in his favour, while Bergeron's forthrightness of style secured her the second place.

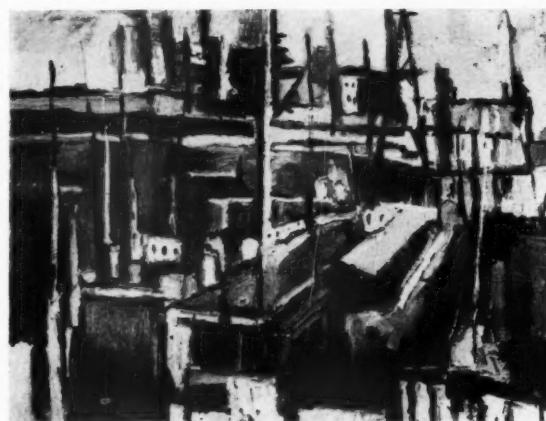
Let me speak now more as an art critic than as the secretary of the annual Artistic Competition of the Province of Quebec. As a critic, perhaps my choice might have been nearly the same as the jury's, but for other reasons. For instance, after having seen these pictures for a long time, I would have divided the first prize equally between Alleyn and Bergeron. Bergeron's painting shows such a direct state of mind and such a great indifference towards art books. One might say that her painting is related to Munch or German expressionism; to me, this seems in her to be rather a parentage of the spirit than one of borrowed plastic elements. Though I greatly admire Alleyn's qualities, I have to put myself in an international frame of mind to do so. I find also, quite often, the influence of art books in his works, not evident enough to enable one to recognize one of his pictures as a copy of such and such, but still I regretfully feel that I have seen this arrangement of plastic forms somewhere before, if not in their entity, then in their details.

As for Suzanne Bergeron's painting, I am strongly in favour of it because, apart from being a well-balanced picture, it bears an authentic stamp in a 1955 Canada which has not yet found itself, either ethnically, politically or artistically. *The Beach* of Edmund Alleyn can be exhibited in any country and be judged very good painting. I regret that it is not reflective of our culture and that it could have been painted anywhere.

CLAUDE PICHER

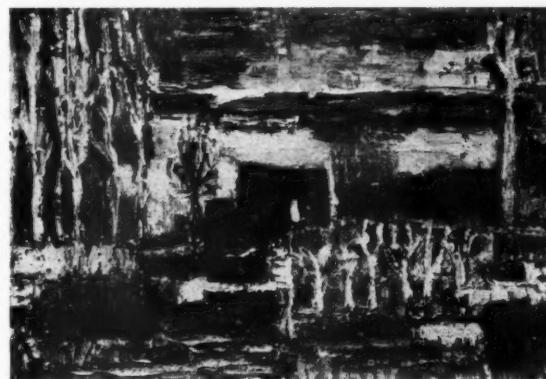


EDMUND ALLEYN. *The Beach*



SUZANNE BERGERON. *Matane Harbour*

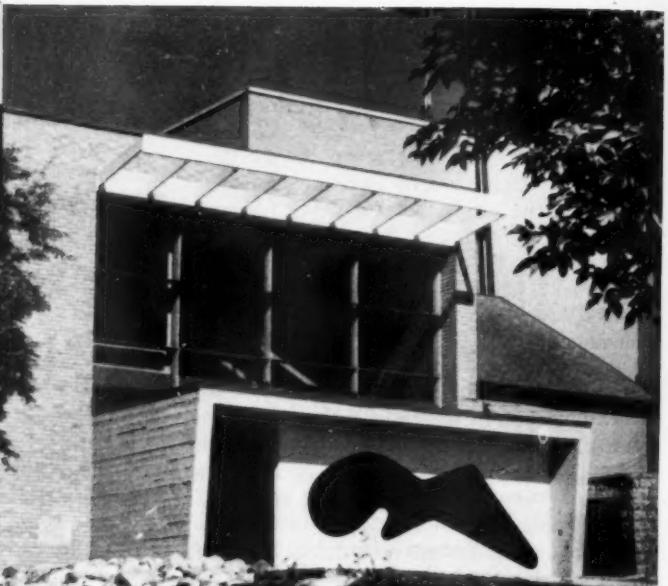
PIERRETTE FILION. *The Birch Trees*





## General View from a Lofty Eminence

R. H. HUBBARD



*Hamilton Old and New: The New Public Health Centre, designed by Stanley Roscoe, and (inset) the tower of St. Paul's Presbyterian Church, 1857, designed by William Thomas*

THE difficulties of writing about one's own home town are formidable indeed. Time alone can provide a means of surmounting those of nostalgia and reticence; in my case it has taken me the twenty years since I used to live in Hamilton to attain any sort of objectivity about the place. But after these hurdles have been cleared there arise the new problems of canalizing a returning flood of impressions and of disciplining a host of fugitive memories. My strongest memories are visual, and these are usually connected with a

particular mood. For this reason a book which I pored over as a child, the Hamilton centennial souvenir of 1913, is filled for me not only with pictures but also with many states of mind. The views from the "Mountain" and of streets full of trees and Edwardian houses can still induce the strongest sensation of the heat and inertia of summer; the treeless rows of new houses convey the rawness of the suburbs, while the glistening scenes of winter nights evoke an indescribable sense of warm security. Not that there is anything unique

about all this, for I am sure that everyone remembers having these feelings in childhood. But for me the process went further to include the attribution of a particular character to buildings of various kinds, so that the old greystone houses seemed tight-lipped and censorious, the one-storey brick cottages of the fifties mild and submissive, and the gaunt buildings of the seventies desolate and despairing. Even the "faces" of trams of different vintages held for me their own expressions: some benign, some irritable or distracted, some positively lowering. The city's environs were also invested with the moods inhaled during some walk or drive: the dark mystery of the willow marshes of Dundas in summer, the festivity of the autumn maples near Ancaster, the bitterness of winter enhanced by a bright yellow sulphur spring. . . . How can one ever speak dispassionately of one's home town?

Yet there is something which tempts and even compels one to do so. Perhaps it is the need to express what one knows better than anything else—or an outlet for pent-up feelings. But whatever it is, I had no words to express it until I realized that all of our visual, man-made environment was art in the broadest sense. Indeed, according to Jacques Maritain, even our natural surroundings are "art" because they are so completely "man-invested".

And so I have not limited myself here to art in the conventional sense of painting and sculpture, or "indoors art"—for the cynic might say that Hamilton has never had enough of that to write about at any length—and have begun with a general view of out-of-doors art in Hamilton.

I have recently re-read those two thick volumes of 1882, *Picturesque Canada*, edited by George Monro Grant with Lucius R. O'Brien, P.R.C.A., in charge of the illustrations. In it are several wood-engravings of Hamilton, including the inevitable panorama from the Mountain. This picturesque view is matched by the text: "The escarpment . . . sweeps back from the lake in a deep curve, forming a magnificent amphitheatre and leaving at its base a broad stage gently sloping towards Burlington Bay. . . ." The same words might have been used to describe the somewhat earlier views of Hamilton, that in the National Gallery, dated 1857, and those in the Art Gallery of Hamilton and the Dundurn Museum, all three painted by an Ontario disciple of Turner, Robert Whale of Brantford. These views show houses extending down to the bay, the whole scene enframed by graceful trees on the mountain slope.

Hamilton, continues the book, was founded



ROBERT WHALE

*View of  
Hamilton*

The National  
Gallery of Canada

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during the War of 1812 and grew up in the neighbourhood of older places like Wellington Square (now Burlington), Ancaster and Dundas, which have remained small towns. Its nucleus was round a trivium called the Gore, which is still the centre of town. An illustration in the Grant volumes shows this spot marked by an elegant three-branched lamp-post combined with a fountain and surmounted by a crown. This still exists in dilapidation and should be restored. The town grew quickly, mainly because its strategic position at the lakehead made it responsive to movements originating outside the province. The first settlers were Loyalists and others from the Thirteen Colonies who established the basically American character of the place. Then in the forties came the multitudes of immigrants, many of them Scots who brought with them the aura of commercialism and circumspection; and more latterly the American industrialist who gave the place its business-like smartness. Finally, in the twentieth century, the great waves of immigration from all parts of Europe have brought further numbers though not cosmopolitanism. Hamilton's history is comprised of these movements and the intervals between them: periods alternating between inertia and bustling activity, between rigid conservatism and "progress", between strong local feeling and what can only be described as the lack of it.

Today Hamilton is a medium-sized city by eastern standards. It would be a large and important centre were it situated elsewhere in Canada. Located as it is, Hamilton has long been overawed by its two close neighbours, Toronto and Buffalo, and an inferiority complex has long sapped its community spirit. Because of its polyglot population it lacks even the measure of social integration attained by its equals in size, Quebec and Ottawa, divided as these are between English and French. The division of the city into national colonies produced results such as the fantastic groupings of onion-domed churches in the Polish and Ukrainian quarters. Industry is still a separate and undigested element, relegated to the bay shores, while the old residential Hamilton huddles close to the Mountain. It has permanently devastated the bay front, to the

everlasting regret of those conscious of the possibilities of the natural setting, though of course it has a plutonic grandeur of its own. Hamilton's present industrial boom has caused a new wave of "progress", characterized by very rapid change and involving the wholesale destruction of old buildings and the neglect of older monuments and parks. Yet, it is perhaps not too much to hope that the forces of progress and tradition may someday be integrated under the aegis of the now growing community feeling. This must happen if the character of the place is to be preserved.

In the absence of any very large-scale physical transformations in the shape of city planning, arterial roads and the like, the architecture of Hamilton<sup>1</sup> is still the main feature of its art outdoors. A very few houses in the familiar American wooden style survive to illustrate the traditional mixture of Georgian and Classic Revival elements which the first settlers brought into the region. But these early examples are outnumbered by houses built mainly in the eighteen-forties in a severely simple version of the late Regency style. These represent the fine work of the Scotch masons who have left their mark on many Ontario communities by their feeling for solidity and texture and who established among us a lasting preference for permanent materials as well as for sobriety, solidity and austerity of design. These qualities are evident in a pair of houses in Jackson Street, the Duggan (McQuesten) and Daniel MacNab houses with their hipped roofs, and in a number of parapeted town houses in James Street South. Some of the early brick shops still remaining in King Street illustrate the same style.

Besides the late Georgian, another style of the early period is well represented in Hamilton. Dundurn, begun in 1832 as the country seat of Sir Allan MacNab who headed the short-lived ministry in 1854-6, is Canada's largest example of the "Tuscan villa". It has the tall windows, stuccoed walls and flat eaves which were characteristic of this style inspired by the Italian Renaissance. Dundurn is

<sup>1</sup>I am indebted for some of the material in this section to a paper by Elizabeth Smith Vickers, "The Architecture of Hamilton", read at the Lakehead Historical Association in 1946.

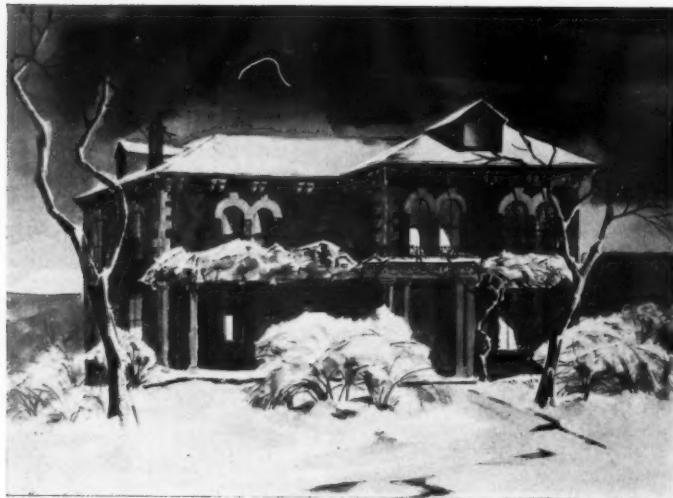


Toronto, Hamilton  
and Buffalo Railway  
Station, Hamilton

Architects:  
Fellheimer & Wagner,  
New York, 1933



Drinking Fountain  
in the Gore  
from the illustration  
in Picturesque Canada



HENRY W. SMITH

*Old House, Winter*

The National Gallery  
of Canada

magnificently situated in a park overlooking the bay and has both a road and a water-front, the one dignified by a fine Doric portico, the other unadorned except for a pair of square towers. At present it serves as a historical museum housing a very mixed collection.

By the middle of the nineteenth century the work of several early Canadian architects was represented in Hamilton. The original part of the Federal Building in James Street, once the post-office, designed in 1854 by F. W. Cumberland of Toronto, a pupil of Sir Charles Barry, and the forgotten old customs house, by the government architect, F. P. Rubidge, in 1858, are examples of the dignified Palladian style. But meanwhile some architects were working in the Gothic tradition. The Gothic Revival, which was to give eastern Canadian cities their basically romantic aspect, is here represented by an outstanding Victorian church of 1857, St. Paul's Presbyterian, in Decorated Gothic style. Its designer was the Toronto architect, William Thomas, known also for St. Michael's Cathedral in Toronto. The best feature of St. Paul's is its graceful stone spire, and its richly carved dark interior is highly romantic in effect.

The period between the sixties and nineties, which saw the great development of railways and industry, was also marked by a succession of economic depressions. Thus it was no accident that the architecture of these years par-

took of the grimness of the factory and railway station and the drabness of poverty. The gaunt red-brick warehouses of the seventies with their papery walls, high narrow windows and elaborate cheap fretwork ornament are everywhere known to us, but they were built in particularly great numbers in Hamilton. Vast dingy areas of Hamilton are still covered with flimsy workers' houses interspersed with the ugly churches of the period. To relieve the monotony there were such examples of "beaux-arts" elegance as the court house of 1877, by C. W. Mulligan, in creamy-coloured stone, with its mansard roofs and other details in the style of the French Renaissance. This, the best building of its period, is happily set in an open square which provides an oasis of green in the middle of the city; but it is now unfortunately about to be torn down.

The sturdy Romanesque of the eighties, originating in Boston with Henry Hobson Richardson, had a greater effect here than in most other Canadian cities. Its most typical monument is the city hall of 1888, by the Hamilton-born architect, James Balfour. With its enormously heavy masonry and its sprawling round-headed arches it represents the coarsening of the Richardsonian style at the hands of local architects, but it is none the less a landmark with a characteristic silhouette—and it too is soon to be removed.

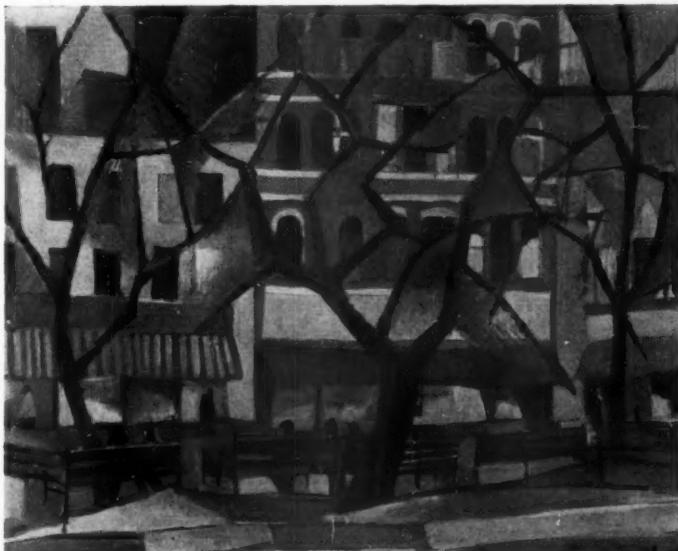
To describe Hamilton architecture of the

twentieth century in detail would be simply to review Canadian architecture as a whole. But a closer glance reveals a few oddities, like the ultimate baroqueness of the Terminal Building, and a few interesting localisms. A special kind of propriety and modesty and reticence attaches to even the most elegant of Edwardian houses, the piled-up porches and dormers of which have the rich sedateness of the millinery of 1900. This style in houses was followed in the nineteen-tens by a provincial and very proper version of Art Nouveau—a European period style which for some curious reason was particularly strong in this part of Canada. Though its wanton tendril-like ornament was happily relegated to details such as the leaded glass of doors and windows, its coy distortions of roofs, extra high or extra low, or of windows, extra narrow or extra wide, became features of a genuine vernacular style which has persisted almost up to the present day. By the twenties and thirties, however, many houses had begun to masquerade as chapels in varying degrees of "Tudor", and the Collegiate Gothic was essayed with some little success by W. L. Somerville in 1930 in the buildings of McMaster University. Localisms, however, began to disappear with the arrival of a junior skyscraper in New York Gothic and of a railway station and a few houses in the round-cornered modern of the thirties.

Since that time there have been relatively few buildings of distinction in the contemporary mode. The recent public health centre, in front of which has been placed an amusing abstract sculpture, a fire station and a housing scheme for the aged, all designed by the present city architect, Stanley Roscoe, indicate, however, the final acceptance of contemporary design in civic circles.

Several examples of architecture in a broader sense deserve passing notice. The Hydro Commission's concrete poles of simple design represented in 1912 an enormous advance on the ungainly wooden ones which still disgrace the streets of many Canadian cities. The extensive public gardens created during the past twenty years at the western approaches to the city are justly famous as contemporary solutions to the problem of open spaces; they provide both a pleasing spectacle for the motorist and an inviting place to alight and wander at leisure. The city's numerous churches offer a few interior delights such as the very modern Scottish stained glass in the MacNab Street Presbyterian Church and the windows by Peter Haworth in the Melrose United Church.

When considering "indoors art", one must honestly admit that Hamilton has never in the past been an important centre of painting and sculpture. At worst it is a place to study provincialism and conservatism as elements in



WITOLD PREYSS

*Gore Park, Hamilton*

*The National Gallery  
of Canada*



T. R. MACDONALD. *Study (self-portrait)*

our art, as well as the effect of the determined culture of the few in the face of the indifference of the many. But this is hardly an inspiring study. This situation was, as already noted, largely due to Hamilton's abashment in the shadow of Toronto, and it has only recently begun to right itself.

Little evidence has yet come to light of any considerable early art or iconography of Hamilton. What little is known consists of a few early topographical drawings and wood-cuts to be found in the Dundurn Museum which also contains a few interesting "primitive" portraits of local worthies. At a later period, Hamilton had a high quota of genteel amateurs and "lady-artists", and these seem to have dominated the scene until very recently. One is therefore surprised to discover that several of the better known painters of an earlier day once lived there. One was Blair Bruce, a native of Hamilton who spent most of his life in Europe painting in a manner reminiscent of Rosa Bonheur. Other artist birds of passage included Frederick Bell-Smith, James Kerr-Lawson, Laura Muntz Lyall and

Arthur Heming, J. E. H. MacDonald, one of the original members of the Group of Seven, was one of the earliest students at the Hamilton Art School.

The Hamilton Art School, founded in 1886 was one of the first in the country. For the greater part of its initial years it was dominated by John S. Gordon, an exponent of pointillism who began teaching in 1897 and became principal in 1909. His pupils included the Canadian painters, Albert H. Robinson and A. J. Casson, and the popular New York muralist, Arthur Crisp. In 1912 the school was merged in the public school system and after Gordon's retirement was presided over by his wife, Hortense Gordon. The present head is the sculptor John Sloan.

On a recent visit to Hamilton, during which I was taken on a tour of the studios, I got the impression that contemporary painters there, though still not numerous, are now making a distinct contribution to Canadian art. The styles they represent are almost as numerous as the individuals themselves and run the gamut from the highly literal landscapes which Frank Panabaker has been faithfully painting in and about Ancaster over the years to the non-objective art of Hortense Gordon who is now a member of Painters Eleven, the progressive Toronto group. Henry W. Smith's nostalgic water colours of old houses and churches and streets are full of the flavour of the place and are close in spirit to those of the American painter, Charles Burchfield. Recently he has broadened his field to include subjects from northern Ontario and the St. Lawrence and is currently painting on a larger scale in a rather drier manner. He has also made an industrial mural for the Proctor and Gamble factory.

A more cosmopolitan note is sounded by Witold Preyss, a fairly recent arrival who was born in Danzig and trained in Poland and England. He is one of the first unashamedly to use Hamilton subjects for the creation of lively abstract and decorative patterns. Preyss has also painted mural decorations for several Toronto apartment buildings, schools and churches designed by the architect Forsey Page. I saw his *Christ with the Doctors*, which is notable for its clarity and monumentality of

conception, in the chapel of Hillfield School, Hamilton.

Figure painting is the main preoccupation of T. R. MacDonald, a prolific painter as well as director of the Art Gallery of Hamilton, and of his wife, Rae Hendershott. MacDonald is, I am sure, unique among Canadian painters for the large number of self-portraits he has painted. The introspective quality of these is apparent also in his interiors and street scenes in which mood is strongly expressed in a way that closely relates him to the American "magic realist", Edward Hopper. Rae Hendershott's figures have delicacy of technique and sensitivity of expression and are rather quieter in mood.

Sculpture in Hamilton has only recently received its first encouragement from the government, which commissioned Elizabeth Bradford Holbrook, a pupil of Emanuel Hahn, to make a series of stone reliefs of birds, animals and industries for the main entrance of the new federal public building, designed by Hugh Robertson. Otherwise, public sculpture is a thing of the past, the most notable example being Hébert's famous *Queen Victoria*, erected in 1907 in Gore Park.

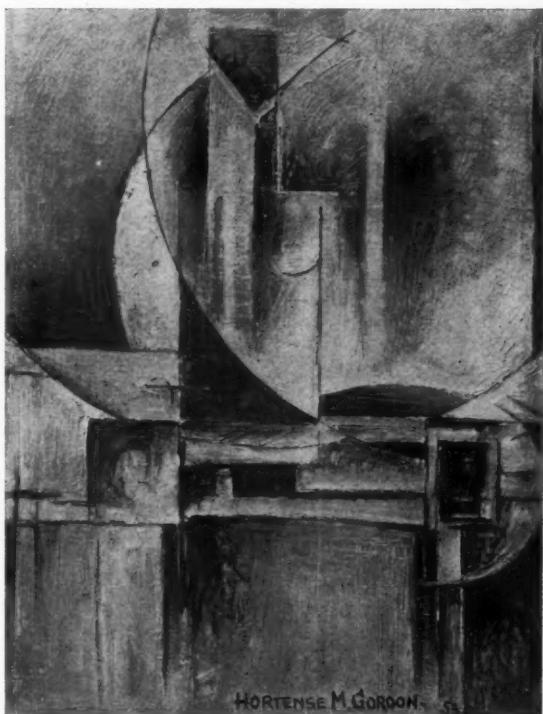
The institutional history of art in Hamilton apart from the schools is the story of two bodies, the Art Gallery of Hamilton and McMaster University. McMaster, which was moved to Hamilton from Toronto in 1930, began its programme in the fine arts in 1934 with the help of Carnegie grants. Under Professor Lester Longman, at present the controversial head of the art school of the University of Iowa, and his successor, Stanley Hart, it offered courses in art history which gave a start to a group of students (including myself) who now occupy teaching and museum posts in Canada and the United States. McMaster also pioneered in carrying on extension work and the sponsoring of exhibitions in the city and region. These activities collapsed during the war, though Professor C. H. Stearn as director of extension managed to retain the history of art as a part of the summer school curriculum even during those difficult times. Since the war the fine arts department has been revived under the vigorous direction of Dr. Naomi Jackson, an international authority on

the work of the German sculptor, Ernst Barlach, and has ideal quarters for the study of art history in the new university library.

Activities in the city and district have now very properly been taken over by the Art Gallery of Hamilton. The awakening of that institution after its long sleep has been one of the great events of recent art history in Canada. An art gallery board was founded as early as 1914 and exhibitions were held. But during its first thirty years it was forced to languish on the upper floor of the old Public Health Building, one of the most depressing of late Victorian structures. Gradually, through gifts and bequests and a few purchases, it gathered together a small miscellaneous collection. During the Second World War the gallery's activities came almost to a full stop—but that was the signal for a group of citizens to revive it under the stimulus of the universal wartime interest in "reconstruction". A new and augmented board in 1946 raised the cry for a new building.

*Continued on page 258*

#### HORTENSE GORDON. Space



# The Growth of a Canadian Gallery

JANET BARBER

In 1946, the Art Gallery of Hamilton could truthfully be called the smallest and most poorly housed gallery in Canada, with a yearly budget of no more than \$1,000. In seven years all this has been reversed. Today the citizens of Hamilton are the proud possessors of one of the most adequately housed and equipped galleries in Canada.

This achievement came through the volunteer efforts of a small group of interested citizens. A rejuvenated board of directors in 1947 engaged the present director, T. R. MacDonald, and, at the same time, launched a campaign to raise a building fund of \$210,000. A bequest from the estate of the late Newton D. Galbreath of \$50,000 and one from the John Penman estate of \$10,000 was received. The City of Hamilton gave \$40,000 and land for a site was deeded by the Royal Botanical Gardens. No single donation, other than these, exceeded five thousand dollars. In fact, the greater part of the money came from people of every walk of life, who gave, from one dollar up, according to their means.

The new building is all on one floor, modern and fire proof. It contained, when opened in December, 1953, five exhibition galleries with possibly the best lighting for the showing of

paintings in Canada. The plan also provided: a smoking lounge in which prints and drawings are exhibited; a storage section, where paintings are hung on both sides of sliding screens, making them immediately available for study and reference; a sales desk where reproductions, large and small, and books on the arts are available for students and citizens; offices, a kitchen and a shipping and receiving room. This summer a sixth gallery and a studio gallery for classes were added, through the generosity of the J. P. Bickle Foundation.

These facilities allow as many as fifteen different exhibitions to be held each year, including Hamilton's own annual "Winter Exhibition" of works by contemporary Canadians from coast to coast. The director last year organized the retrospective exhibition of the works of Albert H. Robinson, and also put together a group of contemporary Canadian drawings, prints and water colours to send to Hamilton, New Zealand, at its request. The response from New Zealand has been enthusiastic, and other galleries in that country have asked to show these works. The Southern Ontario Art Circuit will soon have in return a similar collection from the Hamilton (New Zealand) Art Gallery.



RAE  
HENDERSHOTT

*The Three Graces*

*The Art Gallery  
of Hamilton*



R. W. PILOT

*Night Ferry*

*The Art Gallery  
of Hamilton*



A. Y. JACKSON

*The Old Gun,  
Halifax*

*The Art Gallery  
of Hamilton*



GEORGES BRAQUE

*Nature morte*

*The Art Gallery  
of Hamilton*

Membership in the gallery is open to everyone, whether resident of Hamilton or not, and already almost eight hundred persons support it in this way. They receive in return the following privileges: invitations to exhibition openings and to a regular series of members' nights when speakers such as Marius Barbeau, Arthur Lismer, Sir Ernest MacMillan, Robertson Davies and Alan Jarvis discuss the arts; art classes for both the beginner and the advanced student, and children's classes on Saturday mornings; the *Art Gallery News*, which is sent out four times yearly with information on future events; also the right to rent pictures from the new "Picture Loan", run by the women's committee of the gallery.

Since T. R. MacDonald became director of the gallery, the foundations of a very fine Canadian collection have been laid. As the

funds for purchasing come from the profits of the sales desk and the generosity of friends, this task has not been easy. His success has been due to his ability to interest others in helping to build up the collection, and to his able leadership of the acquisition committee in its choice of purchases and gifts.

As early as 1948 the support of the late H. S. Southam, C.M.G., LL.D., of Ottawa, was enlisted. Not only did he give his wise counsel, but he also showed his faith in our plans for a new gallery by presenting 15 pictures to it over the years. These include a fine landscape by Gustave Courbet, what is probably one of Fantin-Latour's best portraits, and a small but extremely beautiful still life by Georges Braque. The remaining pictures are Canadian: *Icebergs and Mountains, Greenland* by Lawren Harris, *Still Life with Rubber*



JACQUES  
DE TONNANCOUR

*Large Still Life  
with Rubber Plant*

*The Art Gallery  
of Hamilton*

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Plant by Jacques de Tonnancour, a notable oil by Emily Carr, Sarah Robertson's well-known *Coronation*, and works by Anne Savage, Pegi Nicol MacLeod, Henri Masson and Stanley Cosgrove. Also, by the will of Mr. Southam, the balance of his Canadian collection will eventually come to this gallery.

In 1953 a collection of 50 paintings, by both Canadian and European artists, was received from the Galbreath estate. Also, two large sums of money have been given for the purchase of paintings. The late H. L. Rinn left \$10,000; to date, with this generous bequest, a large J. E. H. MacDonald *Rain in the Mountains*, and *Wolf's Cove* by Maurice Cullen, have been bought. And by means of a substantial gift from Samuel Bronfman, one painting, *Evening, Riaumont*, by A. Y. Jackson, has already been obtained.

Artists from across the country, such as Robert Pilot, Thoreau MacDonald, Arthur Lismer, A. Y. Jackson, Arthur Crisp and Will Ogilvie, have given their own and others' works to the permanent collection. Local organizations, the Contemporary Artists of Hamilton, the Canadian Club, the Women's Canadian Club, the Zonta Club and the Women's Committee of the Art Gallery, have also contributed paintings. Then each year at the time of our annual Winter Exhibition, one of our citizens or business firms has always financed a purchase award. Contemporary works acquired in this manner have been by Goodridge Roberts, A. J. Casson, Jack Nichols and R. W. Pilot.

The drawing and print department is becoming important. Here it has been relatively easier, with limited funds, to build a noteworthy collection of Canadian, European, British, United States and Mexican prints and a few Japanese items. There is also a growing group of oil sketches by Canadian artists.

Volunteers add greatly to the success of all activities and further a spirit of friendly informality in the work of the gallery. The women's committee, which any member may join, is the main source of volunteer help, and since its inception five years ago it has raised almost twelve thousand dollars, six thousand of which went into the building fund. This committee, among other projects, has also

held three sales of works by contemporary Canadians in the past five years and has recently opened a "Picture Loan" society for members, with works by approximately sixty Canadian artists available for renting on a monthly basis or longer.

The Junior League of Hamilton has co-operated by paying the services of a docent, who conducts guided tours of school children through the exhibitions. These are so arranged that every student from grades seven and



HENRI FANTIN-LATOUR. *Le jeune Fitz-James*  
The Art Gallery of Hamilton

eight is able to come to the gallery twice a year. This experiment, initiated for a two-year period only, has been so successful that it is hoped that funds may be found to continue it.

All this adds up to the picture of a growing art organization. The Art Gallery of Hamilton has both increased local interest in the arts and has contributed generally to the civic well-being of this predominantly industrial city.



## The Great Winnipeg Controversy

JEAN-PAUL MOUSSEAU  
*La Marseillaise*

What is now known as "The Great Winnipeg Controversy" was a newspaper sensation which had nothing to do with politics or sport. The shouting and name-calling was over art and the cause was "The Winnipeg Show", an exhibition and sale of contemporary Canadian painting and sculpture. This was sponsored jointly by the Women's Committee of the Winnipeg Art Gallery Association and the Art Students' Club of the University of Manitoba. It was assembled and displayed at the Winnipeg Art Gallery during November. Both the controversy and the exhibition require some analytical criticism and so we offer the following commentaries by two Winnipeg painters. The first is by Richard Williams and the second by George Swinton.

**I**N THE beginning, had the amateur sponsors of "The Winnipeg Show" been fully aware of the responsibility they were assuming and all its implications, they might well have demurred. Their main objective as they stated it early last summer was to assemble an exhibition which "will represent the best in Canadian art today." Every artist living in Canada was invited to submit entries to a jury of selection and awards, which was to consist of two persons prominent in the field of art from outside the Winnipeg district. Only works chosen by the judges were to be exhibited and offered for sale.

On Friday, October 28, the two judges, Jean Ostiguy of Ottawa and Maxwell Bates of Calgary met to select the paintings to be shown. They were surprised and delighted by the high quality and liveliness of the work. Equally impressive was the enthusiasm and sense of purpose with which the sponsors undertook the enormous task of organizing such an exhibition on a volunteer basis, in

spite of the physical inadequacies of the Winnipeg gallery, and without hope for a balanced budget.

What was proposed was a representation of the best in Canadian art today. This meant that artists from all over the country were to be given the opportunity to submit works for a critical evaluation in terms of national standards. The decisions of the judges would be made on the basis of a common area of agreement between their authorities since agreement is implicit in a two-man jury. While the criteria held in common may not recognize all the ways in which works of art might be superior, they would certainly make it quite clear what they did recognize. Furthermore, since the exhibition was to be chosen on the basis of quality alone, without regard either for representing all the art idioms or for representing the regions of Canada (unlike the National Gallery's First Biennial of Canadian Painting "The Winnipeg Show" was not intended as a survey), the standards, to a large

extent, would be set by the most vigorous entries. These would also indicate the directions in which Canadian art was moving with greatest vitality.

The standards of the exhibition, as it finally emerged, were high and professional; the directions indicated were toward the various types and levels of abstraction, with tendencies to geometry appearing most frequently. But top honours went to a painterly semi-abstract by Ronald Dubois of Winnipeg and to an automatist work by Jean-Paul Mousseau of Montreal. The importance to Winnipeg, and even to Canada, of the standards set by this exhibition and the directions it took (noted with the knowledge that in another year and with another jury emphases may shift somewhat) may be appreciated more fully through its relationship with what has existed in Winnipeg for many years.

Winnipeg has seldom been shown any contemporary art which was not produced in its own province; and in this regard, the city probably is not unique. Each year, the exhibition schedule has been heavily punctuated by enormous annual displays of work done during the past year by the members of local and provincial art organizations. The showings do not represent the total annual output, of course. These are selected works. Selections are made by a jury of local people chosen from an organization's own membership. The process is not so much one of weeding out as it is one of paring down, and has been adopted apologetically out of the exigencies of available gallery space. Nevertheless, in each show, local prejudices are manifest. It is not that all the works which have felt the impress of developments in art during the past sixty years are abhorred. Indeed, many effects find more than a little favour. And, as one woman observed in the sincerity of her discovery, "If you squint your eyes, abstractions look quite naturalistic." However, when the effects are more penetrating than cosmetics, or when expression goes beyond a decorative intention, there is general alarm and prompt rejection. Of course, there are significant exceptions; but these are made usually out of respect for national reputations or in the interests of better intramural relationships. In

spite of the fact that a number of professionals belong to the organizations, this unwillingness and inability either to judge the local product impartially for quality or to submit it to outside authority not only inhibits honest desires to depart from local art customs but also produces exhibitions in which no effort has been made to define the levels of endeavour distinguished as professional and amateur. Invariably the inference is that art is a pastime and not a profession. Recently an important provincial organization was not at all surprised to find itself wrestling with the question of whether or not to accept for permanent membership a thirteen-year-old "who paints like an angel".

Having no professional context into which they can fit themselves locally (this is a national problem too), students who are asked to devote a lifetime of exalted effort to art are set adrift in their own society, a society which evidently regards art as a casual achievement, at its best to be displayed for the polite admiration of friends and neighbours, like the parlour music of the last century. The dream which is presented to them by their teachers:

#### RONALD DUBOIS. *Three Figures*



to contribute significantly to twentieth-century aesthetic expression, to help provide life with a living ritual by means of which this age may come to know its own reality and purpose; this dream, stated in various ways, must be held mainly in relation to heroes remote in space if not in time. And it is held in opposition to popular attitudes. It is significant that a student organization, in co-operation with an adult one, set out to do in part what adult organizations had failed to do: to define a professional level of endeavour in Canada by bringing together the best works of artists who share the dream. And students found themselves in its context.

Finally, it is significant that "The Winnipeg Show" was a *sale* as well as an exhibition. This established a personal relationship between art and the public, with an attendant sense of immediacy. It is easy to regard shows like the National Gallery's Biennial simply as surveys of what is going on in art and as something remote from life. Not so "The Winnipeg Show". It daringly proposed that gallery-goers take what they saw into their homes. Responses to this proposal were strong in both directions: those who rejected it spoke noisily through the press; those who accepted it made the numerous purchases which set a record for Winnipeg. Of course, the important thing was response itself, without which the situation might have been regarded as hopeless. But the positive reactions, in the face of the controversy, were enough to show that there is a public eager to establish itself

as the interested, intelligent patron of contemporary art. This public will grow as more exhibitions like the present one are brought before it. And perhaps at some future date it will realize its function as an active body working together with artists, in mind and spirit, to produce an art which unequivocally fulfils the dream.

The exhibition's sponsors are unusually endowed with hope. It may be our good fortune next year to report on a second annual "Winnipeg Show". RICHARD WILLIAMS

### ***Is Abstractionism a Valid Idiom?***

For years, some of the good citizens of Winnipeg have been going to their gallery with a certain amount of regularity. Whenever a "local" exhibition was displayed the number of visitors increased (all friends and relatives were eager to see the products of someone who was familiar to them) and the annual exhibition assembled by the Women's Committee of the Winnipeg Art Gallery Association, co-sponsored the last two years by the Art Students' Club of the University of Manitoba, made it possible to compare the work of Manitobans with that of the artists of the rest of Canada, that is with those who happened to exhibit or who were invited. Inevitably it was a "nice" showing and people seeing it could be satisfied with what they had seen and did not need to be too much concerned with what was being produced and who was producing it.



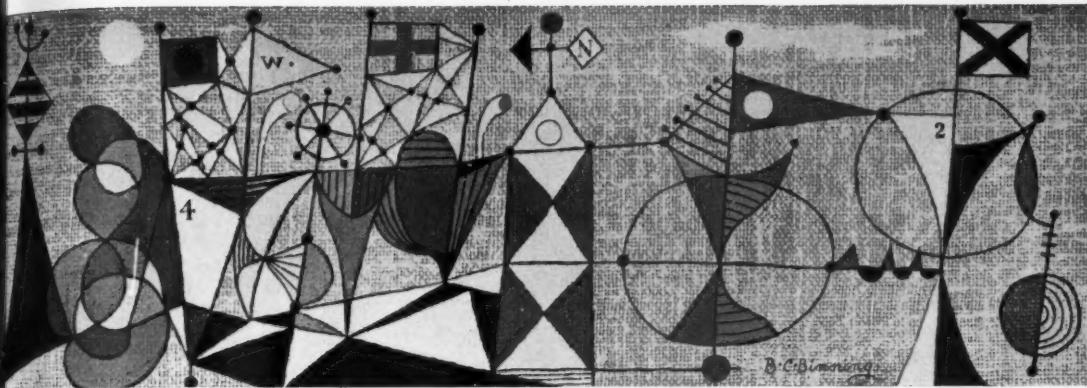
J. L. SHADBOLT  
*Migration of Seed*

C. BINN

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C. BINNING. *Ships Cruising in 4's and 2's*

This year, however, things changed. Two "out-of-towners" were invited as judges. The exhibition was made particularly attractive to artists across Canada by the offers of cash awards to the amount of almost one thousand dollars. Also the emphasis was placed on quality: the judges were asked to select on merit rather than saleability. After a session of two days the jury was able to select 111 entries, out of 485 submitted, and to establish 12 as award winners. That was by Saturday evening, October 29th, and by Monday morning the judges had left—Maxwell Bates had returned to Calgary and Jean Ostiguy to Ottawa. They said "the show was very exciting" and the students who hung the exhibition on Tuesday thought that "it was one of the best, if not the best, that ever was in Winnipeg", but on Wednesday the wife of the Dean of Arts at the University of Manitoba quite sincerely and innocently said "that she was completely unhappy and practically physically nauseated by this type of stuff" which she could not "call art". And from then on the ball started rolling.

The newspapers, happy about such unexpected (and to them welcome) news, for they printed it on their front pages, were eager to stoke the fire; and all Canada soon became aware of "The Winnipeg Show". Your correspondent was involved in a TV round-table discussion on this subject; the round table proved to be lively but, of course, did not solve the issue.

The debate was over two points: is abstractionism a valid idiom, and who is more im-

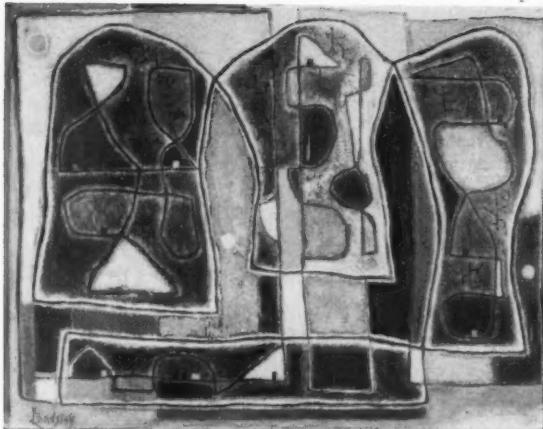
portant, the artist or the public? As to the first point there cannot be any doubt about the actual existence and the physical reality of the entire range of abstractionism in contemporary art: from purist to expressionist, from geometric to biomorphic, from decorative to symbolic, from figurative to surrealistic. Its validity as an historical form cannot be challenged and its continuity will depend entirely on its power, or failure, to generate new expression.

As to the other question, to answer it the entire philosophic structure of contemporary art would have to be examined not merely in terms of social function but also in terms of the essential nature of art. A single definite answer seems impossible.

In relation to other recent exhibitions (particularly the First Biennial of Canadian Painting) "The Winnipeg Show" pointed up some of the liveliness and some of the weaknesses of Canadian art.

As everywhere else, the contemporary idiom in the main inclines towards the abstract or at least towards making use of the techniques explored in abstract art. The more established artists of a generation ago and also those who have just started to paint, however, seem to become involved in the stylized and decorative qualities of abstract form rather than in its more expressive potentialities. I presume that in these cases the artists are not aware of their shortcomings but are simply misunderstanding the potentialities of abstract art.

In abstractionism, on the favourable side, could be counted such works as B. C. Binning's



PATRICK LANDSLEY. *Laurentian Landscape*



ELLEN COLLINS. *The Pilgrim Path*

*Ships Cruising in 4's and 2's* which abounds in gayness and sophisticated humour; it also has a highly controlled handling of the rough canvas surface by means of eloquent lines and flat colour shapes. Shadbolt's *Migration of Seed* invokes a different mood; his storming parade of monstrous seed shapes, like the insignia of Roman legions, storm triumphantly in muted greys and earth colours towards their frantic rites of fertility and destruction. Yet, where these two paintings succeed in their use of abstract imagery, each symbolic of very definite ideas, some paintings, such as Dubois' *Three Figures* which won one of the

two top awards, fall down because as yet there does not seem to be in them a fusion of intention and technique and, as a result, such paintings do not convince although, as Dubois' painting indicates, they may hold promise of better things to come.

In fact it is this promise of younger painters, their urgency, their interest, and their liveliness which have made this exhibition so exciting. Jean-Paul Mousseau's *La Marseillaise* was the centre of the controversy because somehow it represented to some the epitome of "what is wrong with modern art." His were the "blobs" that irritated the gastric juices or at least prevented their uninhibited flow, his were the "scratches that any child could do," and his the way of being "too lazy to paint properly". Mousseau unwittingly added fuel to the fire by speaking of "cosmic forces" in a telephone interview with the *Free Press*. That newspaper immediately proceeded to quote this phrase conveniently, and out of context, to promote its own purposes. All this, of course, detracted from the merits of the painting itself which was handled with great élan and sureness; perhaps it is this easy elegance which is the fault of so much contemporary painting.

Surely elegance in itself is not a fault, Bronzino and Parmigianino are convincing witnesses of that, as is Bernini, but when elegance becomes the chief criterion of applicable judgment then art is on the primrose path of *divertissement* instead of passion. For those who would point to Matisse in defense of elegance and *divertissement*, it seems appropriate to indicate that Matisse's form and attitude are not mere hedonism but rather a serene expression of consummate bliss and epicurean delight, sensuous yet beatifying.

Easy elegance also emphasizes the undue concern with surfaces for their own sake, a textual romanticism that, similar to decorative stylization, tends to confuse the means with the end. Landsley's *Laurentian Landscape* serves well as an example of such an approach; paintings such as this are now being produced by so many that they have come to discredit the use of this form, although its originator, Paul Klee, cannot be blamed for it, except for the seduction he exercised. The real point of

criticism here lies with a general eclecticism which always has made use of art forms that superficially lend themselves to easy emulation, but which, in their seductiveness, have lured the easily tempted into illusions of conquest when all there is nothing but a beaten track, with red neon signs, plush sofas, and soft music to boot. What makes the situation dangerous and to a certain extent tragic, if it had not repeated itself again and again in the history of art, is the approval that is bestowed by eclectic critics and collectors alike when they mistake the imitation for the real product.

Thus many non-objective paintings, by their superficial similarity to each other, are lumped in one group, whereas paintings such as Oscar Cahén's and Harold Town's are really in a class by themselves and should be separated from the chaff with which they are often thrown together.

Similarly some artists are placed in one bag with painters who base their work on "lyrical representationalism". Yet, in fact, Marthe Rakine and the Bobaks are truly lyrical and sensitive whereas most others merely think they are. This, of course, is the cruel nature of art to promise lodging to all who enter but to give it only to a few. Who these few are is not always ascertained immediately or easily. Often the needy and the deserving are at first displaced by the ones who ingratiate themselves by conforming to rules previously valid or who appear the most deserving by clever



ANNE KAHANE. *The Rider*. Wood

disguises; but strangely enough, in the end, permanent lodging is given to the few who did not push themselves forward or seek the favours of the wardens. Faith, not make-believe, and power of conviction, not persuasiveness, are probably the only permanent criteria of admission. GEORGE SWINTON

#### HAROLD TOWN. *Neons at Noon*



**Two First Prizes: \$200 each**  
Jean-Paul Mousseau, Montreal  
R. P. Dubois, Winnipeg

*La Marseillaise*  
*Three Figures*

**Two Prizes: \$100 each**  
B. C. Binning, Vancouver  
J. Korner, Vancouver

*Ships Cruising in 4's and 2's*  
*Destroyed City*

**Two Prizes: \$50 each**  
Harold Town, Toronto  
Oscar Cahén, Toronto

*Neons at Noon*  
*Blue Painting*

**One Prize: \$50**  
Patrick Lansley, Montreal

*Laurentian Landscape*

**One Prize: \$25**  
(For a Saskatchewan artist)  
Eli Bornstein

*Downtown Bridge*

**One Prize: \$25**  
(For a Manitoba artist)  
Tony Tascona, Norwood, Manitoba

*Red No. 3, 1955*

**Sculpture Prizes: \$50 each**  
Louis Archambault, St. Lambert, P.Q.  
Anne Kahane, Montreal, P.Q.

*Woman with Chignon*  
*The Rider*

**One Prize: \$50**  
(First-time Exhibitor in a Jury Show)  
Ellen Collins, Miami, Manitoba

*The Pilgrim Path*



DAVID B. MILNE. *Autumn Leaves*. The National Gallery of Canada

The  
TER PAUL  
**Recent Acquisitions  
by Canadian  
Museums  
and Galleries**



PETER PAUL RUBENS. *Head of a Young Man*



SIR JOSHUA REYNOLDS. *A Lady of the Meade Family*

**The Montreal  
Museum of Fine Arts**



*Left:*  
NICHOLAS  
HILLIARD

*Elizabeth I,  
Queen  
of England*

*Right:*  
English  
School,  
Nottingham,  
15th Century  
Carved  
alabaster  
tablet





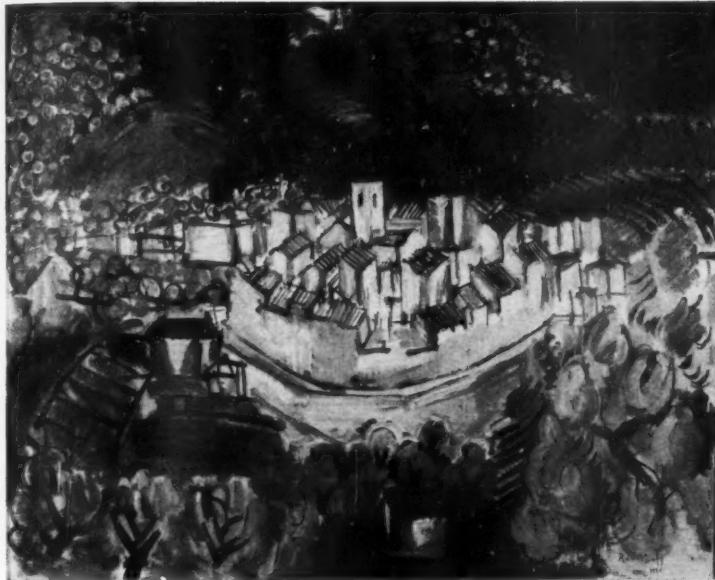
VINCENT VAN GOGH  
*Iris*

*The National  
Gallery  
of Canada*

PUVIS DE CHAVANNES. *Les Bienfaits de la Paix*



DAV



RAOUL DUFY  
*Vence*



DAVID BAILLY. *Head of a Man*  
Pen drawing

Right: ISRAEL VAN MECKENEM  
*St. Christopher*  
Engraving





FRANS HALS. *Vincent Laurensz van der Vinne*



REMBRANDT VAN RIJN  
*Portrait of a Lady with a Lap Dog*

HENRY M.

***The Art Gallery  
of Toronto***



MAURICE CULLEN  
*The Last Loads*



MORRIS GRAVES

*Joyous Young Pine*

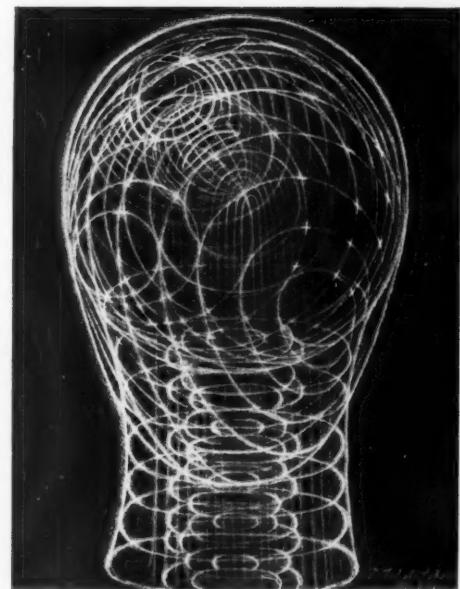
*Left:*

WILLIAM RONALD

*In Dawn the Heart*

Lap D

HENRY MOORE. *Seated Warrior. Bronze*



PAVEL TCHELITCHEW. *Spiral Head*  
*Coloured pencil*



DONALD JARVIS. *The Crowd.* Water colour



JOHN DOWNMAN. *Portrait of Lady Orford.*

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BAREND GRAET  
*Family Group*

# Sculpture in a Summer Course

ROBERT DAVIDSON

BRITISH Columbia is a varied land, a land of contrasts. The climate ranges from the humid mesothermal rain forests of the coast to the semi-arid region of the interior, the northern tip of the Great American Desert. We possess, in this province, Canada's most moderate temperature yet the northern interior is buffeted by Arctic winds. The newcomer, I am quite sure, expects a remote land, wild, wooded and rocky, and the majority are unprepared for the size and activity of the city of Vancouver.

Cities play an important role in our cultural heritage. In ancient centres, along the Tigris-Euphrates valley, the Nile or the Adriatic Sea, men gathered together to exchange methods, materials and concepts. This urban exchange, very much concerned with trade routes, is the foundation of what we call "western civilization".

Vancouver is an expanding cosmopolitan harbour city and it offers easy access to untrammelled nature. We can expect much of this youthful city.

The contrast, in Vancouver, between raw nature and the vitality of an industrial and port city, the God-wrought and the man-made, is, I believe, one of the reasons for the increased activity here in painting. This often noted activity is not confined to a select few. Rather it permeates society. For this reason the Extension Department of the University of British Columbia offers classes for students of all levels of maturity, from aspiring professionals to part-time amateur artists.

But with this expanding activity in the field of painting one might well ask, what of sculpture? Vancouver possesses little if anything

in the way of public sculpture. That this was one-sided was the opinion of John Mills, the former art supervisor of the Extension Department, and the man largely responsible for last summer's programme. He was able to gather the support and enthusiasm of others on the campus and the sculpture section was added to the programme.

Our first guest instructor in sculpture was Tom Hardy, whose work has recently received acclaim all along the West Coast and in New York circles. He studied at the Portland Museum Art School and took his master's degree from the University of Oregon where he now teaches. Before he turned to welded metal as a medium he was well trained in ceramic sculpture; as a result his class experimented with a variety of materials.

Metal work has become a popular adjunct to many arts curricula and our summer session saw this addition to our programme. Frederick Lauritzen set up our shop for us and instructed our initial class in 1955. Perhaps because of his Danish background, in his own work and teaching he places an emphasis on design, and this quality was evident in his students' work.

In scattered regions of this province, for example Kitimat, Prince George and Kamloops, there exist large beds of high quality clay, suitable for making pottery. Martha Middleton, our guest ceramist from the Cranbrook Academy of Art in Michigan, devoted much of her time in determining the firing points of these clays and in preparing suitable glazes for them.

Our annual, week-long Festival of the Arts attracts a discerning audience to the campus. Included in last year's festival was an exhibi-

TOM HARDY. *Frieze of Animals. Welded metal*





Summer-school students sketching  
in an industrial area of Vancouver

tion of Hardy's welded metal sculpture, an important display for Vancouver; and student work in the arts and crafts was also shown. An estimated fifteen hundred visitors attended the combined exhibitions.

This summer's plans include a large outdoor sculpture exhibition of the works of local artists. The members of the North-West Sculpture Institute have promised a minimum of 21 large pieces in permanent materials.

The teaching staff for next summer will include two men of international reputation from Europe, and artists from eastern Canada. The university believes in bringing the influence of outside talent to bear on the arts here. This exchange of ideas and concepts with other areas adds a vitality and rapport to the existing art scene. It aids in eliminating a danger, on this western extremity, of art becoming isolated.

**L'ATELIER**  
RENEE LESIEUR



GALERIE de PEINTURES  
et  
D'ART CANADIEN  
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GENERAL VIEW FROM A LOFTY EMINENCE  
*Continued from page 239*

By 1953 the dream of years became a reality with the erection of a modern gallery in the public gardens near the university. The Art Gallery of Hamilton is now a full-fledged museum, sponsoring its quota of special exhibitions, holding lectures and classes, and engaging in the many other activities which are the subject of another article in these pages. The collection is now judiciously being built up, and every visit gives further evidence of the discrimination of the director and his committee. The gallery today is a reflection of a growing public support and gives cause for a certain feeling of pride when writing about one's home town.

**PAINTINGS BY SIR A. J. MUNNINGS**

Private collector wishes to buy paintings or drawings of horses by Sir Alfred J. Munnings. Write, giving particulars to:

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Box 384—Ottawa



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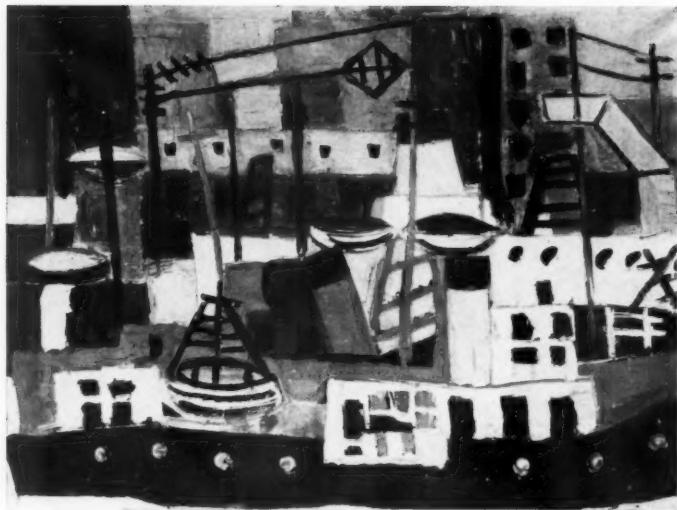
**THE TREE  
OF  
DREAMS**

MARIUS  
BARBEAU

*Illustrated by*  
Arthur Price

A collection of exuberant French Canadian legends, and some lively character sketches from the valley of the Saguenay, delightfully recounted by Dr. Barbeau. \$3.50

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## Coast to Coast in Art

CLAUDE PICHER  
*The Harbour*

### **First Greenshields Scholarship Goes to Modernist Painter**

When Charles G. Greenshields, Q.C. of Montreal announced last year that he had given \$250,000 to set up a foundation, the income of which was to aid artists who did not "use the purely abstract or non-objective method in their work", there ensued some fluttering in the dovecotes of modern art in Canada. Was a helping hand really being offered or was this to be instead an indirect assault on freedom of expression among younger artists? The answer has now been given. The foundation is, in practice, to be operated in a broad-minded way. Thus one of its first scholarships has been awarded to Claude Picher, a far from traditional painter, who looks at the world with fresh eyes, without any pre-conceived prejudices. Picher, who is a graduate of the Ecole des Beaux-Arts of Quebec City, has been recently director of exhibitions at the Provincial Museum of Quebec.

### **Eskimo Sculpture in Montreal**

The Canadian Handicrafts Guild in Montreal is beginning to think it will have to do something different about the Eskimo sculpture which James Houston brings out of the Arctic. Before the latest collection was shown to the public, it was displayed for members and guests at a private view. Most of them expected to see an exhibition but they ran into what one critic described as a fire sale in a bargain basement. The carvings were bought up and whisked away so quickly that admirers of the Eskimo artists

didn't have a chance to see if the piece flying by was a walrus or a polar bear. There was a great deal of indignation: the same thing had happened the year before. Since those at the preview saw little, there wasn't much for the public to look at in the days following. The answer seems to be an exhibition with sold pieces allowed to remain until the close, including the finest examples, always picked out in advance by representatives of the museums.

### **Canadians Recognized in Pittsburgh**

Five Canadian painters were included in the 1955 International Exhibition at the Carnegie Institute in Pittsburgh. They were Paul-Emile Borduas of Montreal, now in Paris, Goodridge Roberts and Louis Mulhstock, also of Montreal, Tom Hodgson of Toronto and J. L. Shadbolt of Vancouver.

### **Three Students Win Academy Scholarships**

By asking ten schools of art across Canada to make one recommendation each, the Royal Canadian Academy last autumn was able to narrow down competition for its three scholarships to a carefully selected group of advanced students. The winners of the \$400 grants were Denys Matte of Quebec City, Herbert McPherson of Winnipeg and Dennis Burton of Toronto. Matte was fortunate in also receiving this year's fourth prize in the Artistic Competition of the Province of Quebec.

In view of the high standard of work submitted this year, the Academy plans to repeat the awards, and in future will give them for sculpture and architecture as well as for painting.

### **A Variety of Modern European Art**

The Winnipeg Art Gallery continues in its worthy course of educating Manitobans by bringing to Winnipeg, on its own initiative, exhibitions covering different periods of art history. This October the theme was "Modern European Art Since Manet". The director, Dr. Ferdinand Eckhardt, obtained a wide variety of works of the modern French, British, German and American schools. The Russian Kandinsky, the Czech Kokoschka, the Norwegian Munch and the Italian De Chirico were also included. While many of the works were small and some of the more important artists were only represented by woodcuts or lithographs or etchings, the collection, however, did give Winnipeg an introduction to most of the currents of expression that have made modern art what it is. It should have done something at least to prepare the local visitors for the shock or stimulus—choose your own word—they experienced the following month when they discovered in "The Winnipeg Show", reported elsewhere in this issue, how the same currents are present in and agitate Canadian art today.

### **Saskatchewan Society of Artists Formed**

With exhibitions of Saskatchewan painters being held annually by the Saskatchewan Arts Board and important commissions such as murals being given from time to time in Regina and Saskatoon, the artists in that province last year began to feel it was about time they had their own professional organization. So a group of them, mainly from Regina and Saskatoon, came together to found the Saskatchewan Society of Artists. And it is already active. It presented its first annual exhibition last autumn and it is also publishing a news letter.

### **Jurors Chosen for Saskatchewan Exhibition**

The Saskatchewan Arts Board has announced that Maxwell Bates, painter and architect of Calgary, and Raymond E. Obermayer of State College, Idaho, will be the jurors for the Seventh Annual Exhibition of Saskatchewan Art. This exhibition is for Saskatchewan artists only, including those temporarily away or away studying. It will open in the Norman Mackenzie Art Gallery, Regina, on February 28. Entry forms can be obtained from the Saskatchewan Arts Board, 1100 Broad Street, Regina.

### **Foundation Fund for Art Gallery of Toronto**

The sale in November of the home of the late Frank P. Wood, which had been left under the terms of his will to the Art Gallery of Toronto, realized a reported half million dollars. This sum now has been used to establish the Art Gallery of Toronto Foundation, into which will go additional benefactions to follow from other estates. The purpose of the foundation is to acquire works of art. As mentioned in a previous number of this magazine, seven paintings of importance were also left by Mr. Wood to the Art Gallery of Toronto. Two of these, by Hals and Rembrandt, are reproduced on page 254 of this issue.

### **Massey Medals for Architecture**

Many architects competed this year for the Massey Medals for Architecture. These awards for 1955 were presented by the Right Honourable Vincent Massey, C.H., Governor General of Canada, at a ceremony held in the National Gallery of Canada last November.

The design of the Kiwanis Village, Victoria, B.C., won the gold medal. The plan by Charles E. Craig of this community of row houses for elderly persons certainly has many practical

DENYS MATTE

*La Ville*

Charcoal drawing



COLOURS for artists and designers



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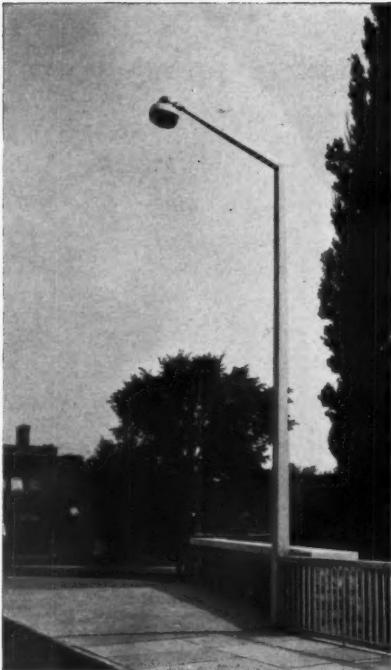
OTTAWA  
EDMONTON

TORONTO  
VANCOUVER



*Headquarters of the Ontario Society of Architects, Toronto, designed by John B. Parkin Associates, Toronto*

*Right: New lighting standards designed by Watson Balharrie, Ottawa, for the Sussex Street Bridge, Ottawa*



merits, but it is difficult to see what added distinction it has which warranted it receiving more than a silver medal.

The photographs and plans in the exhibition indicated that good design in architecture was not limited to any one region of the country. Particularly pleasing in all its details was the house in West Vancouver designed for the painter, Gordon Smith, by Erickson and Massey, Architects; this won the silver medal for houses under \$15,000. The headquarters of the Ontario Association of Architects by John B. Parkin Associates, Architects, Toronto, which won the silver award in the miscellaneous category, contains space for architectural and other exhibitions.

A studio room in Gordon Smith's house has already been illustrated in *Canadian Art* Vol. XII, No. 3.

#### ***The Streets We Live In***

Existing equipment in Canadian street furniture, such as lamp standards, waste receptacles and park benches, is usually archaic or mediocre in design. Improvements are, unfortunately, few and far between. As a first step to arouse public opinion, the National Industrial Design Council last autumn prepared a photographic exhibition showing how far superior to Canadian items were most European designs in this field. This

small display is now on tour in Canada and has aroused much favourable editorial comment. Also the Federal District Commission, in co-operation with the Council, is planning a permanent outdoor exhibition, for a site to be selected in Ottawa, of a number of prototypes of improved Canadian designs in street furniture.

#### ***Enterprising University Students Organize National Exhibition***

Under the enthusiastic leadership of Rolande Ste Marie and Robert Parizeau, the students of the Graduate School of Commerce of the University of Montreal organized an exhibition which was a surprise to everybody, including themselves. With the help of museums, dealers and private collectors, they gathered together the works of 100 contemporary Canadian painters, nine sculptors, 13 ceramists, four workers in enamel and two in silver and copper. The showing was almost nation-wide in scope, augmented as it was by the Canadian section of the exhibition of Californian and Canadian water colours circulated by the National Gallery of Canada. The old technical museum of the School of Higher Commercial Studies, stripped in preparation for transformation into a library, made a splendid exhibition gallery, with abundant light pouring into a wide, open court surrounded by mezzanines.

## NEW BOOKS ON THE ARTS

**CANADIAN PAINTINGS IN HART HOUSE.** By J. Russell Harper. 90 pp. + 9 col. pl. + 69 black and white pl. Toronto: The Art Committee of Hart House, University of Toronto. \$3.50.

The collection of paintings in Hart House in the University of Toronto, which was begun by students and faculty advisers as early as 1922, was one of the first collections in which the Group of Seven was given full recognition, and as such it had a major influence on the art tastes of a whole generation of students. This book proves how discriminating, with a few exceptions, have been the purchases made over the past twenty years and more by the Art Committees of Hart House. Most of the collection is illustrated in this book, and there are many colour plates. Unfortunately, the majority of the colour reproductions are poorly done, doubtless because all of them were printed by the press at the same time from the same inks, a method of saving costs but not one which allows any great degree of accuracy.

The editor provides a concise historical summary of those periods in Canadian art which are covered by the collection. However, his text has a few mistakes in emphasis, which even its brevity does not

*This drawing by a ten-year old Canadian child, Kathy McIntyre, was awarded a prize in an international competition recently held in Japan for children's drawings on the theme "My Mother"*



excuse. There is no reason for this book to repeat the now demolished legend of Emily Carr's primitivism by saying that "her art education was not a protracted one" when in fact she received an extensive art schooling in San Francisco, London and Paris. It is singular also that James Wilson Morrice, one of the most original personalities among our painters and the greater part of whose work is completely outside the academic tradition, should be listed by the editor in a chapter in which he places "only those academicians . . . who have worked along traditional lines."

D.W.B.

**HOGARTH'S PROGRESS.** By Peter Quennell. 319 pp. + 29 ill. London and Toronto: William Collins Sons & Co. Ltd. \$5.00.

Since Hogarth was, above all, the pictorial playwright and, in some respects, the forerunner of the expert press photographer, fascinated by life and gifted with not only acute powers of observation but an amazing technical memory, a book about Hogarth must be a book about the London of his time, if it is to be any good at all. This is a very good book indeed. It is a chunk of living social history and its subject is all the more alive because his context is so fully realized. Mr. Quennell gives us descriptions of the famous "Progresses" of Molly Hackabout and Tom Rakewell and of the other great dramas and shows us, with discrimination as well as great generosity, where the little man from Bartholomew Close got his ideas. Out of an age that could be at once enlightened and abysmally dark, Hogarth emerges as a lovable human being, a man who, unlike his admirer Swift, had no deep horror of his fellow creatures. He emerges as a fighter against the flood of foreign fakes and champion of a revival of the English spirit — he was a sort of one man Group of Seven — as a fighter for the artist against plagiarists and pirates, and as a great painter. The book is illustrated with details from *A Harlot's Progress*, *A Rake's Progress*, *Marriage à la Mode* and other series, reproductions of several of the portraits, and for end-papers, there are plates from *The Analysis of Beauty*.

R.A.

**DESIGN IN BRITISH INDUSTRY: A Mid-century Survey.** By Michael Farr. 320 pp. + 88 pl. Cambridge: The University Press. (Canadian distributors: The Macmillan Co. of Canada, Toronto). \$11.75.

At first glance, *Design in British Industry* by Michael Farr is disappointing, in that a book devoted to design should have a more imaginative presentation. The production and type are excellent, but the illustrations, although plentiful and well annotated, lack any sparkle of arrangement.

On further acquaintance, however, this impressive volume proves to be a mine of information. It begins

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with a survey of existing design standards in every conceivable field of products in the domestic market, with detailed and enlightening reports on visits to industrial plants. Mr. Farr candidly accepts the average manufacturer's apathy towards improving design, but insists that there is a market for well designed articles. . . His philosophy is that bad design ought to be fought not only for the obvious reasons of poor construction and poor fulfillment of function, but also, as Professor Pevsner's postscript puts it, "because poor design blunts one's sense and conversely good design ought to be promoted because it widens one's range of valuable pleasures. Concerts and visits to the gallery are only occasional events, but curtains and crockery are with us all the time."

R.A.

The survey gives realistic comments on the place of craftsmen in industry, design training centres, organization for design propaganda, government sponsored exhibitions, and so forth.

To the designer, too, there is advice. The author's preference would be in favour of a company employment, since an intimate knowledge of each particular industry is the ideal, but he warns that a staff designer tends to be cooped up and to have his instincts atrophied by the powerful arguments usually put up by the sales staff. His conclusion is that the consultant designer with his team of workers is better able to maintain independence of thought and to obtain a proper respect from business management.

JOHN ENSOR

### CONTRIBUTORS

**James Houston** is a Canadian artist who has been entrusted by the Department of Northern Affairs, Ottawa, with the task of making annual collections in the Arctic of Eskimo carvings.

**Isabel Batcheller**, a writer from Toronto, recently visited Barbara Hepworth in her studio at St. Ives.

**Claude Picher** is director of exhibitions for the Provincial Museum of Quebec.

**Janet Barber** (Mrs. David Barber) is a prominent member of the Women's Committee of the Art Gallery of Hamilton.

**Robert Davidson** is arts supervisor for the Department of Extension, University of British Columbia.



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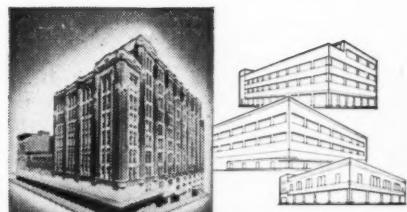
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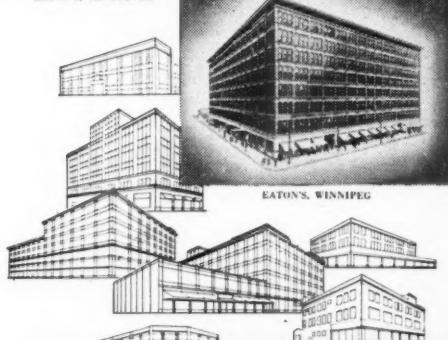
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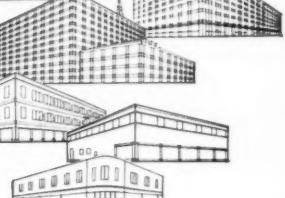


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